CD2012--15

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

Friday, February 3, 2012
7:30 p.m. MacMillan Theatre
Edward Johnson Building

2011-12 SEASON

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

PROGRAM

Sokol Fanfare (1926) — **Leoš Janáček** (1954-1928)

Euphonium Concerto (1972) — **Joseph Horowitz** (b.1926)

I. Moderato
II. Lento
III. Con moto

Kohei Kamikawa, euphonium
Erik Leung, conductor

Overture for Woodwinds (2000) — **Philip Sparke** (b.1951)

Meaghan Walker, conductor

The Red Machine (2004) — **Peter Graham** (b.1958)

INTERMISSION

Symphony No. I: *The Lord of the Rings* (1988) — **Johan de Meij** (b.195

I. Gandalf
II. Lothlórien (The Elvenwood)
III. Gollum
IV. Journey in the Dark
V. Hobbits

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Program Notes

Sokol Fanfare
LEOS JANÁČEK

The *Sokol Fanfare* by Leos Janáček was composed in 1926 for a gymnastic event in Prague. Later it became the first part of Janáček's Sinfonietta. Janáček is regarded as the greatest Czech composer of the early twentieth century immersing himself in the folk music of his native Moravia and gradually developing an original compositional style. As is evident in this fanfare, Janáček's music favors repetitive patterns, often set in stark contrast to longer, more lyrical, lines, or large blocks of sound. Dramatic effects are attained with minimal thematic or contrapuntal elaboration. - *Note by Jeffrey Reynolds*

Euphonium Concerto
JOSEPH HOROWITZ

The Euphonium Concerto by British composer Joseph Horovitz (b.1926) was originally written for brass band in 1972 and was arranged for wind band by the composer in 1999. The three-movement work reflects the composer's idea of the concerto in a classical sense. Traditionally this design favors the listener, as it were, first in the head, then in the heart, and finally in the toes.

The first movement situated in the key of C minor begins with a stoic main theme presented first by the solo euphonium; this theme is then passed to the large ensemble before new sections are introduced. Interestingly enough the initial rising motive of the main theme can be heard in various instruments and keys throughout the first movement providing continuity among the various sections. The second movement is pastoral in nature and evokes images of the Boarder Country in the United Kingdom. The introduction is tonally ambiguous with inflections towards A-flat, E-flat, and G-flat overtop a C pedal before settling into the key of F major. The solo euphonium then presents the main theme, which is then passed among various other instruments including solo flute and solo oboe. The movement draws to a close with a sustained "A" pedal in the euphonium while underneath the ensemble answers with various shifting harmonies before settling on a D major chord. The final movement of the Horovitz Euphonium Concerto begins with the solo timpani before a bi-tonal flourish is introduced in the woodwinds. The main theme is jaunty and light-hearted and alternated between both the initial woodwind flourish and a warmer pastoral theme. The entire work draws to a close with a flourish of notes from the solo euphonium before the final ensemble tutti at the end of the work.

In the composer's notes to the Euphonium Concerto, Horovitz writes the following:

"After completing the composition, I discovered that the final resolution of each movement followed the key pattern C-D-E flat; it seems that the initial idea of a concerto in C minor was guided by the kindly hand of the Goddess of Tonality-long may she prosper!" - *Note by Erik Leung*

Overture for Woodwinds
PHILIP SPARKE

British composer and conductor Philip Sparke started writing for wind band quite early in his career. Where many composers dabble with wind

instrumentation as an alternative, it is a central focus in Sparke's compositions. He has received several commissions from various organizations including the BBC and many band championships and competitions. Many of these commissions have been for brass band. Of these works, several of them have become staples in the repertory. This piece was commissioned by the Berkshire Young Musician Trust, who supported a music program with both a woodwind and brass ensemble at their institution. After numerous performances around the world, Overture for Woodwinds has become an integral piece in this often unexplored genre. - *Note by Meaghan Walker*

The Red Machine
PETER GRAHAM

Peter Graham is one of the most prominent composers in the British Brass Band idiom. *The Red Machine* was commissioned in 2004 for the Coldstream Guards, famous for their precision marching during the changing of the guard at Buckingham Palace. The work is a virtuoso piece, combining rapid technical passages with slow lyrical material in a fast-slow-fast form. The Lutheran chorale *Ein Feste Burg* is heard in the middle section. The quick staccato opening recalls the precision of the regimental band, dubbed "the red machine". - *JR*

Symphony No. 1: The Lord of the Rings
JOHAN DE MEIJ

The great trilogy, *The Lord of the Rings* by J.R.R.Tolkein, has inspired several musical works, an animated film and a major cinematic release. Johan de Meij wrote his Symphony No. I based on Tolkein's masterpiece. Major characters and places inspire the five movements. Gollum is the wizard whose strength, magical power and integrity guides the quest to destroy the dreaded ring of power. Lothlorien is the name of the woods populated by the mysterious and tragic elves, whose own power disappears with the destruction of the ring. Gollum is perhaps the most haunting character in the story, a tragic figure whose desire for his "precious" enables the final solution to its demise. Journey in the Dark describes the company entrusted with the arduous task of ending the ring's power as the men, elves, dwarves, hobbits and Gandalf creep through the underground world beneath the Misty Mountains, waking up the Balrog, an unearthly monster who seems to destroy all of the hopes of the company in a fiery battle. Finally, Hobbits is the musical portrayal of the hardy, good-natured and peaceful beings who alone can bring about the saving of Middle Earth. This work won the Sudler International Wind Band Composition Competition in 1988, after its premier in Brussels in the same year. - *JR*

Biographies

JEFFREY REYNOLDS is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria.

Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

Born in Columbus, Ohio in 1991, **KOHEI KAMIKAWA** is currently in his third year in the Euphonium Performance program at the University of Toronto. Kohei has appeared as a soloist with the Hannaford Street Silver Band, and the Hannaford Youth Band. He has also been a winner of the Mississauga Temple Rising Stars Competition in 2009, Hannaford Rising Stars competition in 2008 and 2009, and the University of Toronto Wind Ensemble Concerto Competition in 2011. Kohei has studied the euphonium under Robert Miller, Larry Shields and Curtis Metcalf.

ERIK LEUNG is currently in his second year of a Master of Music degree in Wind Conducting studying with Dr. Gillian Mackay. He grateful for the opportunity provided by Dr. Jeff Reynolds to conduct fine musicians in the University of Toronto Wind Symphony.

MEAGHAN WALKER is currently in her second year of study of the Master of Music program in Wind Band Conducting at the University of Toronto. In 2010, she graduated with a Bachelor of Music and Bachelor of Education from Brandon University in Manitoba. Her degree mainly focused on instrumental music education and trumpet. She is currently the assistant conductor of the University of Toronto Wind Symphony. Meaghan is grateful for the opportunity to work with Dr. Jeff Reynolds and the talented musicians at the University of Toronto.

University of Toronto Wind Symphony

FLUTE
Alysha Addetia
So Jung Ahn
Sara Constant
Sarah Faber
Dov Matthew Houle
Brian Jiang
Jennifer Kowbell
Dawn Rego
Olivia Werden
Diana Zhang

OBOE
Jade Butlin-Woo
Cherie Yuen Yu Fu

CLARINET
Thanasaki Chionidis, *bass*
Vincent Chow
Christina Jowett
Steve Lee
Gabriel Lisus-Lean
Christa Lock, *E-flat*
Shaylen Narotam
Jeffery Pugh
Colin Sandquist
Richard Savin, *bass*
Robin Soper
Celia Tang

BASSOON
Neil Chen
Betsy Kung

SAXOPHONE
Allyson Ayotte
Shannon Devereux
Sara Everson
Andrew Gesing
Stephanie Robayo
Kirk Russell
Kevin Shen
Richard Long Vi Van

HORN
Sarah Kamalzadeh
Daniel Lock
Lauren Beth Scobie
Hannah Teminsky

TRUMPET
Kieran Anson-Cartwright
Kevin Barnes
Sarah Devlin
Lisa Hartl
Anthony Nero
Emmett O'Reilly
Patricia Riddell
Graham Thibert

TROMBONE
Aziz Ahmed
Jordan Carter
Lucas Lalonde
Joel Lise
Peter Nash
Ben Ouellette
Stuart Siu

BASS TROMBONE
Steven Conte

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Brian Burrell
Daniel Frasca
Karen Hutchings

TUBA
Amelia Ballak
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